CANADIAN
MOVING PICTURE DIGEST

Vol. 20, No. 45 TORONTO 2, CANADA March 9th, 1929

EXTRA!

HOLLYWOOD, CAL. — PREVIEWS HELD HERE ON WILLARD MACK'S "THE VOICE OF THE CITY" AND "THE TRIAL OF MARY DUGAN" PUT M-G-M IN THE FOREFRONT OF ENTIRE TALKING FIELD. "THE BROADWAY MELODY" IS ONLY THE BEGINNING! WATCH!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

GET HOT!

THE JOY of being a Metro-Goldwyn-Mayer exhibitor is that you're linked up with the Young Bloods of this great industry. There are no conditions that can be conceived of which could ever dislodge this great company from its topmost position in the picture business. We're on our toes! We got hot early and we're staying hot! Show business means constant vigilance of public taste, constant dishing up-new delights, new thrills, new personalities for the public palate.

GET HOT with Leo, the irrepressible M-G-M Lion! What a succession of hits have come from the miracle studios of M-G-M. It's a pleasure to think of "Our Dancing Daughters," "A Woman of Affairs," "White Shadows," "Alias Jimmy Valentine" and all the rest of those M-G-M house fillers! Big stars in Big Pictures is what gets the coin. It keeps showmen enthusiastic to work with such a product. It keeps you young and happy and glad to be in this business of golden opportunity.

This year especially, Metro-Goldwyn-Mayer has shown that it pays to be with the dependable, proven producing source. Come what may, and there could never be a more revolutionary year, it's practical theatre insurance to be linked with M-G-M and its stars.

AND now the arrival of "The Broadway Melody"—playing extended runs at top prices on the East and West Coasts of America—at Grauman's Chinese Theatre, Los Angeles, and the Astor Theatre, New York—revolutionizing the whole field of talking pictures! How true to Young Blood form that M-G-M should step to the top of Talking Pictures, as it has in the silent field. Get hot! Stay hot! Wear smiles and diamonds with

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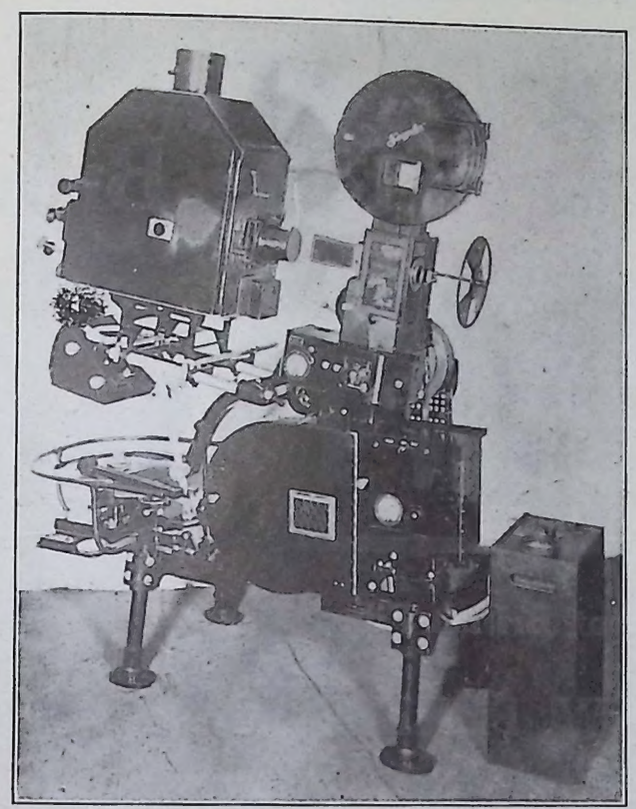

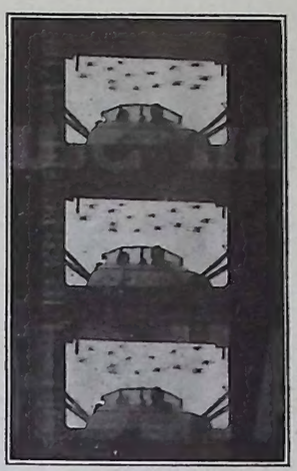

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RAY LEWIS
Editor and Managing Director

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William Fox "Heap Big Chief"

RAY PRESENTS

RAY LEWIS

WILLIAM FOX is "Heap Big Chief" in the Picture Industry. William Fox has been called other names, among which I have heard "Lone Wolf" and "The Fox." I have met William Fox several times. He has always impressed me as "Heap Big Chief." He talks to the point, and with emphasis. He smiles broadly when he is pleased. He is an enthusiast, a thinker, and a worker. He is thinking all the time he is talking to you.

I knew him when he first became a theatre-owner in New York; and he told me to find a singing job somewhere else, his theatre was too much of a grind. I remember that he was an energetic, nervous personality then. It is a confession to remember back that far, but since I have only met this Industry on a mental plane, what does it matter if I confess that I have passed sixteen?

THE last time I talked to William Fox he said, "I read the Digest, Mrs. Fox reads the Digest. She likes you; and she always says to me, 'that girl knows what she is talking about.'" I consider that a big compilment, for Mrs. William Fox takes an active interest in "Heap Big Chief's" business interests.

William Fox has always been a fighter. In the old days he was considered a "fighting independent." There's a lot of Irish indirectly in William Fox. I don't know where he gets it from anymore than I know where I get my Irish from, but perhaps William Fox gets his from Winnifred Sheehan. The Irish in Fox has helped to make him "Heap Big Chief." A fighter with a sense of humour and an innate gambling spirit is destined to make himself felt in life.

LIFE gives us at times strange bedfellows. "Heap Big Chief" and Leo, The Lion, for instance.

It is the "Way of All Flesh," the way of all big enterprises of today. Leo, The Lion, has always stood for Big Interests.

"Heap Big Chief" has always been more or less connected with the Little Exhibitor.

Today there are no Little Exhibitors. The Little Fellows are as big as the Big Fellows, for Big Pictures now belong to all theatres; and all theatres "get a break," and the Big Picture makes or unmakes theatre owners.

BECOMING reminiscent we find "Heap Big Chief" wielding the Big Stick of Independence against the Motion Picture Patents Company and the General Film Company, because these latter companies were wielding the Club of Monopoly in the "good old days."

"Heap Big Chief" successfully scalped The Combine, wearing the evidence on his belt, throughout his career of conquest.

The William Fox Theatre control is now said to be in the neighborhood of seven hundred and fifty theatres. The Loew Theatres number about one hundred and seventy-five. All real theatres, Class A.

The Toronto theatres are said to be included in the Fox deal.

The greater New York zone of theatres, operated independently and numbering about two hundred will also go to Fox.

Reports state that Fox is to float a twenty million dollar issue to take over these independent theatres.

THE Loew, Metro-Goldwyn-Mayer organization has been conspicuous for brain and man force.

A combination between The Fox and The Lion combines Showmanship, Brains and Power equal to Wall St.

A new trademark with a Fox and a Lion on each side of a shield, both upright and inscribed on the shield, "consilio et animis" (By Wisdom and Courage) appears timely and appropriate.

When Nicholas Schenck, president of Loew's was interviewed in connection with the William Fox amalgamation, he is reported as saying, "I intend to remain at this desk." The said desk being the one before which "Good Old Nick" has for a long time sat, ever since he took the entire burden of Loew's, off the ailing shoulders of the late Marcus Loew; and gave his old partner and friend a chance to rest up.

NICHOLAS SCHENCK is responsible to a great degree in building up one of the most powerful organizations in our Industry.

The growth of the Loew Enterprises since 1924 has been phenomenal. A growth not only in showmanship, which included a chain of first-class theatres, but a growth in quality product heralded by Leo, the Lion, and a growth in financial standing as this company related itself to Wall Street, or vice versa.

And now what is the next move? We hear reports of Paramount, Warner, Radio, Universal.

The Industry of Motion Pictures is following the development and policies of other Industries. There will be more mergers, which recalls the former prophecy of "The Battle of the Giants," but this battle will not be unfriendly, for behind the scenes is the Power behind the mergers, Wall Street, Finance, Interests already merged in other Industrial Enterprises.

THE Federal Trade Commission is observing what is developing, but when William Fox states that the new deal has nothing to do with Fox Films, the Federal Trade Commission can have nothing to do with the new deal, nor any other deal which mergers several companies into one along the same lines.

In the finale, it will just be one huge family with "papa love mama and mama love papa; and mama and papa taking care of 'the kids'."

Coleman's Theatre Record Reproducing Unit Includes Baldwin Dynamic

Records for Music and Effects — Simple Installation for Non-Equipped Theatres

THE COLEMAN ELECTRIC COMPANY are in the forefront of things in this issue with a very interesting advertisement, calling attention to their Theatre Record Reproducing Unit, and in this connection it would not be amiss to explain more fully, perhaps, than their space allows as to just what their Unit consists of and its uses. A recent interview with Mr. J. H. Coleman explains in detail the mechanism and uses of the Record Reproducing Unit.

"With the inception of the Radio Amplifier Tube, a ready means of using the music of the finest orchestras on records was provided, but it is only in the last few months that it has been developed to be used in the Theatre. Just what this means to any Exhibitor can hardly be fully imagined, since the use of amplified recordings may be used only as an auxiliary to the regular piano or orchestra, they may be used indiscriminately to provide music for the entire show with records at random, or they may be used during the showing of parts of the show such as comedies, news reels, etc. But the full significance of their use is that you can now obtain cue sheets of the proper records to accompany any feature or comedy or other reel, and to "play" the picture from beginning to end, adding all sorts of required effects at the same time from special "effect" records. When one realizes that the music of the finest orchestras in the world can in this way accompany the showing of a picture in our most humble theatres, as well as effects properly introduced, it is small wonder that there is an enormous demand for a dependable mechanism with which to reproduce such music. And it has been said on occasion that the good silent picture with really fine music is much superior to the talking picture any day.

The Coleman Electric Company, in solving the problem of getting out a perfect reproducing mechanism, decided that the "speaker" was of the most importance and consulted with the Baldwin International Corporation, one of the oldest makers of the finest speakers in the world. If anyone knew how to get perfect tone with great volume without distortion then Baldwin should. Satisfied on that point from days of testing, the patent situation was gone into and it was accepted as entirely covered. The amplifier was next and it was provided by the Baldwin Corporation in two sizes sufficient to take care of any situation. The type of cabinet, the control of the volume without distortion, then Baldwin tending to ease of operation with great flexibility were considered and as a result the first two complete units are being delivered this week and orders are on hand for several more for immediate delivery.

Since a unit of this kind is for use and not for looks in most cases in a Theatre, the cabinet resolved itself into a common but sturdy table, with bolted legs for ease in shipping. These tables can be supplied in various lengths to suit conditions up to six feet in length. If a customer from choice or necessity requires an elaborate piece of furniture of the desk or cabinet type, he can get anything he wants at an extra charge.

On this table, to be operated from one side, is two motor driven turntables with the usual speed controls, and each turn-table has a shaded lamp for use in changing records and manipulating the controls. Between the turn-tables on a bakelite base only 6 inches square is the entire control knobs and switches, white lettering indicating the setting. This control panel has one knob for control of volume in the main, and a separate control knob on each pick-up arm, so that fading can be accomplished readily and other effects introduced easily. There is a switch for each motor, and a switch for each pick-up. In addition there is a push button switch for each pick-up so that if a record is playing on one turn-table and a short effect such as machine gun fire is desired, it is only necessary to start the effect record, press the push switch as long as desired when the instant arrives, and release the pressure to instantly stop the effect.

The amplifier is mounted on the table in the centre at the far side in plain view for tube inspection and replacement. By disconnecting four wires it may be placed anywhere desired and re-connected, leaving room for records. There are two types of amplifiers, both operated from alternating current, 60 or 25 cycles, 110 volts, one for small theatres where a great amount of volume is not desired, and which is fitted for use with one 226, two 210, and two 281 tubes. The larger amplifier is probably by far the largest so far made in Canada and uses one 227, two 226, two 250 and two 281 tubes. It is two stage, push-pull type using the 250 type tube at 400 volts and has enormous capacity of output without distortion. Both these amplifiers are very quiet in operation and give no trouble other than the customary replacement of tubes when necessary. Either one is entirely enclosed and ventilated.

The speakers are the Baldwin Dynamic of remarkable volume, tone quality and clarity, and are exceptionally fine instruments. Choice is given of mounting on a 3 ft. x 3 ft. baffle board, or in the usual finished cabinet style which has approximately the same baffle area. The Cabinet style can be used where the Speaker must be placed in plain view and the baffle-board style on the stage or behind suitable screening.

Installation will be made by the Baldwin International Corporation where desired at an extra charge for time and expenses. The hook-up is not difficult and can be done by anyone familiar with radio connections. In the matter of placing the speakers and to obtain the perfect result as to tone and clarity, the Baldwin Corporation should be called in, however, as the small cost of their services in most cases will be amply repaid by the results as perfect reproduction of sound is their particular business.

Cueing services are now available from many sources whereby for a small sum, in some cases $1.00 per feature, a cue sheet is provided advising the records to be used with a given picture and at what instant to start playing each one. These records, or very similar ones can usually be obtained locally.

In the matter of special records used only by Theatres, the Coleman Electric felt it a duty to provide such records as apart from the usual records as sold for playing the picture and for general public sale. The Coleman Company have imported a large quantity of the special records which are now in stock and they can be purchased in any quantity. They consist of two classes, purely effect records of which there are twenty, each record having in many cases four or five varied styles of the same type of effect, and special musical records or recordings by one of the finest orchestras of music such as hurry music, agitatos, mob music, funeral marches, etc., of which there are around 60 different recordings. The effect records cover the sounds made by passenger trains, airplanes, machine guns, fire apparatus, bells, gongs, cuckoo, gun shots, crashes, siren, storm, etc., they cover almost all effect sounds that it is possible to reproduce, and they were made under the actual conditions and are not faked. In one case, the auto crash, three Henrys were reduced to scrap in the process, but it is one swell effect. The musical effect recordings are of the many types of special music required here and there in a picture that can not possibly be found using the regular run of records.

(Continued on Page 12)

Watch This!

Mr. Exhibitor:

This New Idea of Film Selling is *Important to You*

THE Little Carnegie Playhouse, recently opened for the showing of selected pictures to New York patrons looking for something out of the ordinary in the way of pictures, has just booked our picture,

"WOMAN IN THE NIGHT"

for a two week's run starting March 2nd.

You may not think this is an important event, Mr. Exhibitor, but we want to assure you that it is another step in the growth of an idea that is going to completely revolutionize the selling of pictures in this industry.

We had other pictures which we offered to this Exhibitor, but he booked this one of his own free will, and without any strings attached to book any more of our pictures.

The United States Congress, at its last session, discussed what is known as the Brookhart Bill to prevent block booking of motion pictures. There is now a bill before the Pennsylvania Legislature for the same purpose. Whatever the reason for advocating these bills, we assure you that if all companies follow our policy there will be no occasion for laws of this nature.

You, Mr. Exhibitor, can send one of your patrons, or come yourself, or send your wife, daughter or sweetheart to view this picture. If you like it, you can book it for your theatre without being compelled to take any other picture we have.

"WOMAN IN THE NIGHT" may not be the best picture we have,—that is a matter of the exhibitor's own judgment—but it is as good as or better than the average picture released today because its story carries a vital message to women.

The director, Mr. Victor Saville, is one of the very best in the motion picture industry. He has just finished another picture "KITTY," based on the well-known story by Warwick Deeping, author of the highly successful "Sorrell and Son." He is now engaged in the making of talking sequences for this picture, and we believe it will be one of the outstanding successes for the year. It will be ready for release sometime in June.

Be sure and take a look at "WOMAN IN THE NIGHT"—we believe you will like it and you can book it without taking other of our productions. When you walk into a book store to buy a certain book, you are not compelled to purchase forty or eighty other books in order to get the one you want. This fair principal, applied to booking pictures, is the basis of our Exhibitor's Choice Selling.

If the Exhibitors will realize what this new idea means to them, they will get behind WORLD WIDE. Our next year's product will be as good as any on the market—This is a big statement, but just watch our smoke!

Yours for progress,

J. D. WILLIAMS.

BUY ONE OR ALL

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SEE BEFORE YOU BUY

Distribution through Educational Exchanges

"Photoplays Made Where the Story's Laid"

"TOMMY ATKINS"

"A CREDIT TO HIS COUNTRY AND TO ALL HIS NATIVE LAND." AS GOOD AS "BEAU GESTE" AND THEN SOME!

"TOMMY ATKINS" is a British International Picture, made at Elstree, London, and with fighting scenes actually made in Egypt. It is one of the World Wide Pictures.

"TOMMY ATKINS" is a credit to his country and to all his native land. It is a bigger picture than "Beau Geste," bigger in its fighting scenes, and as big in the heart interest of its story.

"Tommy Atkins" is an adaptation from the Drury Lane melodrama by Ben Landeck and Arthur Shurley. It was produced by arrangement with Charles Wilcox and directed by Norman Walker.

"TOMMY ATKINS" is the first English picture I have seen where the two leading male characters look good enough to love. If the Queen of Sheba was alive today, neither Walter Byron, nor Henry Victor would be passed up. For they say of this lovely queen that she was strong on men with sex appeal.

"TOMMY ATKINS"

THE STORY reveals the love of two men for one woman, a love which started when the three were children. One boy, adopted into the family by the Earl, has followed the Ministry, the son of the present Earl has followed the Call of the Army. The story reveals the adopted son as the rightful heir to the Earldom, the present Earl being informed of the fact, but secreting the information to retain the title and the estates for himself and his son.

THE EARL favors a match between his son, and the daughter of a distant relative, resident in his home, and whom both boys love.

The curate decides to leave his parish when the girl discloses her engagement to his foster-brother.

He heads for a recruiting station, and signs up as "Tommy Atkins." In Egypt he meets his foster-brother in command of the regiment in which he is a private.

THE FIGHTING scenes, which take place in Egypt between the Arabs and British Tommies, are thrilling, spectacular and among the very best I have ever seen picturized.

Captain Norman Walker, who directed "Tommy Atkins" did most admirable work. "Comparisons are always odious," but at times they may be made without odium. I cannot help but compare the direction of "Beau Geste" by Herbert Brenon with that of "Tommy Atkins" by Captain Norman Walker.

I FEEL that the latter made "Tommy Atkins" a bigger picture and that in point of direction "Tommy Atkins" reveals more quality, more skill, more imagination and more vision.

Lillian Hall-Davis as the girl is most pleasing. She plays with restraint and charm, while the children present scenes of as delightful childhood as we have seen upon the screen.

"TOMMY ATKINS" is box-office, not only in Canada, and throughout the British Empire, but it has the entertainment appeal which should make it excellent picture entertainment in the United States. It has the imported quality which makes it different.

The production is speedy, the story tersely and strongly told. The photography clear-cut and a feature.

The exteriors of the manor house and the interior settings have been provided for with a lavish hand, and bear the imprint of fidelity to environment and custom.

WORLD WIDE PICTURES has an asset in "Tommy Atkins." If I were a British exhibitor I would get "Tommy Atkins" quick. Your public will send a few cheers to the roof of your theatre during its presentation.

These cheers will be "naturals," for the picture has not made any attempt to play "to the gallery," but the appeal is there!

WORLD WIDE adds another hit to its other list of Imported Pictures. "Moulin Rouge," "Pawns of Passion," "Honeymooners Abroad," "Week-End Wives," "Kitty," "The Prince and the Dancer," and now "Tommy Atkins."

—RAY LEWIS.

Gaumont British Director Broadcasts British Films

MAURICE ELVEY CLAIMS BRITISH FILMS POPULAR—PUBLIC PAYS TO SEE THEM

MAURICE ELVEY, Gaumont British director, and among England's first Motion Picture directors of importance, did a little broadcasting for British Films recently. Some excerpts from his interesting talk are herein republished:

"It has been said that British made films are not popular with you — this is obviously untrue, because you continue to pay your good money to the box offices, in order to see them, and if you did not like them you would not go in.

We, as a nation, suffer from a most definite inferiority complex. It was the same in the Great War — we are used to deprecating ourselves—and even now if some foreigner asks for our opinion as to who won the war we modestly say we thought we did not do so badly. I am heartily tired of this mock modesty as applied to the manufacturer of British films, and the insidious propaganda which has been spread has persuaded many of our dismal Jonahs to make reckless statements as to the fact that British films are bad, and the public do not want to see them.

Outside Critics.

I am reminded of a story of the schoolboy who, upon being asked the definition of a Connoisseur, remembered the gold braided gentleman who had sought to beguile him within the magic portals of his local cinema, and replied that a Connoisseur is a man who stands outside the picture palaces.

Most of our critics seem to stand outside the picture palaces, but the critic of British Films who broadcasted last week is a man who is very much inside — in fact he is a picture theatre proprietor. I state quite frankly that he was wrong in his facts. Figures are usually rather dull, but when they are applied to something which is so near to your heart as the entertainment which you patronize so lavishly, I am sure you will be interested if I just retail a few astounding calculations.

MAURICE ELVEY

"The King's Highway" Most Popular.

During these last weeks you have had in your picture theatres some remarkable films offered to you — produced in all parts of the world, and yet I am assured by Mr. Jarrat, who is connected with the largest circuit of Cinema Theatres in this country, that the most popular film with the whole of his vast audiences, amounting to many millions, has been the British film entitled "The King's Highway," produced by Mr. Sinclair Hill.

More Popular British Films.

Then again, just lately you have had Mr. Hitchcock's British film entitled "The Ring." This also you appreciated in vast numbers.

Another film of which, to judge by your attendance, you have approved, is Anthony Asquith's film "Shooting Stars." After all it is the box office that tells the real story, not the irresponsible comments of one particular observer.

"Ware Case" at New Regal.

Then again, the great new Regal Cinema, at the Marble Arch, London, which so far has been drawing enormous crowds showing an American film, has chosen as its second offering a British film produced by Mr. Manning Haynes entitled "The Ware Case," and you may be sure that the proprietors of this Cinmea Theatre would not show a home-made film if they did not think it was certain to be a big success.

Quota Improved Quality - Quantity.

The film critic of "The Morning Post" I notice speaks of the remarkable good showing of British films to be found this week, both in the West End cinemas and elsewhere. So far, at any rate as the Silent Screen is concerned, we are undoubtedly beginning to find the effect upon quality as well as quantity of the stimulus that the Quota gave to British production.

Other notable British films released last week were Mr. Sinclair Hill's admirable war picture "Guns of Loos," and Mr. Jack Raymond's beautiful production entitled "Somehow Good."

"Films - Facts - Forecasts."

Mr. Fawcett, the author of "Films, Facts and Forecasts," and one of the best known film critics, states that a review of the quota films produced in 1928 gives a good average.

We discovered several new directors of real merit, and there were a dozen or more films that could hold their own against any of the first class pictures sent to us by other countries.

No Film Industry in any country of the world has ever produced, or will ever produce a 100% successful output. After all, look at the Theatres and the Book Publishing industries if you want parallels. Because there were only half a dozen worthwhile plays produced in London last year nobody suggests that Mr. Cochran, Sir Barry Jackson, Mr. Walls, or Sir Gerald du Maurier are incapable of conducting their business, and certainly we cannot turn with pride to the standard of literature as published during the whole of last year; and yet unfortunately British film-producers are expected to turn out super-productions every time.

Anti-British Film Propaganda.

This anti-British propaganda is very dangerous, and I do ask you to consider very carefully before you let yourselves be led into forming conclusions merely from what you read or hear. Vast foreign interests are eagerly seeking to discredit British film-productions, and I think it only right and just that you should be made acquainted with the facts and figures which alone represent the real truth.

Public Popularity Counts.

The great mass of the public are generally very easily led — witness the remarkable turnover of votes at any general election. Do not, I beg of you, be misled, but remember it is entirely false to imply that you, as a whole, dislike home-produced films. Many of the pictures that the critics dislike are popular with you — the great public; and very few of you know the nationality of the film which you are seeing. You judge by the results — not the labels.

Of course there are bad British films, but so there are bad American and bad German films — do not let us forget that we only see the best of the American and German product here.

(Continued on Page 11)

Deplores British Inferiority Complex

IS HEARTILY SICK OF MOCK MODESTY AND CRITICS WHO STAND OUTSIDE PICTURE PALACES

Arthur A. Lee, Vice-President Gaumont British Corporation of Canada Ltd. and President Amer-Anglo Corporation of N. Y.

Lt. Col. A. C. Bromhead, C.B.E., Chairman of Gaumont British Corporation Ltd.

Entertainment Not Nationality Counts.

It may surprise you to learn that some of your favourite pictures have been British films — because, as I said earlier, I am perfectly certain you do not know the nationality of half of the films you see. After all you are not interested in the nationality of the film — you are only interested in being entertained. This I contend British films do.

So-Called Critics of Films.

Do not be misled by the so-called critics of films, and remember that these critics only see the very best films. For instance. the average programme output of the great American Companies, which are the pictures that form the main part of the programme of your local cinema, are never reviewed by the critics, who only see big super products which are presented under the most advantageous conditions in the great West End theatres. They do not realize that the average programme picture is so bad that you are heartily tired of them.

Mock Modesty.

Do not let us be mock modest. We are accused of relying upon our old stars — well, it is *you* who prefer your old stars. You ask for your old favourites. It is up to us to give you that which you demand.

Continued on Page 12)

From left to right: Reginald Bromhead, Arthur Lee, Maurice Elvey, director, Col. A. C. Bromhead, T. Hayes Hunter, director, Sir Alan Cobham and Bernard Bromhead. Taken at studio at Shepherds Bush during filming of "The Flight Commander," released by Paramount.

Mr. Reginald Bromhead, F.C.A., Managing Director of Gaumont British Corp. Ltd.

"Avaunt Mock Modesty"

(Continued from Page 11)

Look at Fay Compton's fine performance in "Somehow Good" — Sybil Thorndyke's in "Dawn"—and Matheson Lang, Betty Balfour, Henry Edwards, Ivor Novello and Evelyn Laye can be confidently relied upon to bring you into the picture palaces in your millions; when we are accused of not developing new talent I really must take issue with the gentleman who made this absurd statement. Within two years we have given you a number of British Stars who have definitely established themselves in your affections. To name only a few — John Stuart, Jameson Thomas, Alf. Goddard, Miles Mander, Estelle Brody, Benita Hume, Mabel Poulton, Isabel Jeans, were all unknown to you a short while ago. This is not small achievement for a young industry.

British Films Have Gone Far.

As to the future, I do not contend for one moment that there is not room for vast improvement in our products, but when you regard what we *have* done the thought must strike an impartial observer that so far from belittling what we have done, the wonder is that we have managed to do anything at all under the appalling trade conditions with which we have been faced.

Think of the taxation with which we have had to contend — think of the distress amongst your key industries which tends to cut down the earning capacity of the average British Cinema Theatre. These two handicaps alone are tremendously serious, and have forced us to produce under conditions which the great American industry has never had to face.

In spite of this, great new studios have arisen, almost by magic it would seem, at Elstree, Shepherds Bush, and other producing centres. Many thousands of British people have been given employment, and the great new industry, which in time will be as important to the well being of this country as steel or coal, has definitely commenced to be placed upon a sound, financial basis.

English Are Bad Salesmen.

I quite hope for the future that many of our admitted faults will be eliminated. We English are bad salesmen — we are too self conscious to push our goods properly. This applies to all our industries, and particularly to so young an industry as film production.

After all we have the brains, and we have the beauty. Our literature is the greatest in the world. There is no reason why our films, if properly encouraged, should not rank higher in entertainment value and artistic merit than those of any other country.

"I Am An Optimist."

I am an optimist about the future of British films — if I were not I should have before now left our shores and sought fortune elsewhere. I believe in British films. I believe we shall improve — I am quite sure we have already reached the stage when we can compete even with the great foreign super productions.

Let us remember the spirit with which we fought the war, and let us cast away from us all hypocrisy. I can assure you that the British Film Industry, with its back to the wall, is putting up a splendid fight, and as we used to say "Are we downhearted?"—emphatically "NO!"

Coleman's Theatre Record

(Continued from Page 7)

The Baldwin International Corporation are now just completing, in their research laboratories in New York, their new pick-up unit for using the talking films and the turntable for the synchronized talking records. While this unit has only now passed the designing and testing stages, it is expected that it will be on the market in a few months, and it is intended to be supplied to be readily adaptable to any Projector, to be very simple in use and to use the amplifier and speakers already spoken of above, and to be supplied at a very low price and without the necessity of buying new projectors or making any change in present booth equipment.

While it is not claimed that the use of records is to be compared to the talking pictures, it must be said that the music as now recorded from the finest organs and orchestras must be a wonderful boon to the many Theatres who cannot as yet obtain the talking pictures for their houses."

Well, Here We Are!!!

Some weeks ago we asked you to wait a while until we could investigate the matter of units for the playing of records to provide music and effects to accompany your picture. We outlined many specifications and we are pleased to say we have succeeded in meeting every one of them.

THE BALDWIN "VITAPHONE" REPRODUCTION—

Built almost entirely in Toronto. Built by a concern that knows how to deliver the very finest sound reproduction, the Baldwin International Corporation. Patent matters are fully taken care of. Magnificent tone, volume from a whisper to any intensity without a trace of distortion, absolute flexibility in every possible way. You have only to hear it to instantly recognize a perfect unit.

MODEL 440—

Two motor driven discs with speed controls, pilot lamps, control panel, standard five tube amplifier, mounted on neat table, length of cord and one dynamic speaker in usual cabinet or with 3 ft. x 3 ft. special baffle board, complete, less tubes $443.50—with tubes $491.40.

MODEL 450—

Same as Model 440 in all respects but with two stage push pull amplifier of seven tubes, including two 250 type tubes, with one dynamic speaker, less tubes $493.50, complete with tubes $553.50 — with two dynamic speakers, less tubes $572.00, complete with tubes $632.00. Microphone extra if desired. Delivery in 10 days. Terms if you wish it.

SPECIAL MUSICAL AND EFFECT RECORDS—

Twenty records of various noises, sounds, etc., and sixty records of special music by a fine orchestra, such as agitatos, hurry music, tragic, playful, anxiety, fear and so on. Any quantity you choose, send for complete list now ready—each $1.25.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Gaumont British Corporation

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Offer for Immediate Bookings

The Pick of British Feature Pictures

"CARRY ON"

The Box Office Proven Success

with "HOMES OF OUR KINGS" in 2 Reels

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The Lodger.....featuring Ivor Novello
Shooting Stars.....featuring Annette Benson
Mlle. Parley Voo.....featuring Estelle Brody
Hindle Wakes.....featuring Estelle Brody
The Glad Eye.....featuring Estelle Brody
Blighty.....featuring Ellaine Terriss
The Physician.....featuring Miles Mander
What Money Can Buy
featuring Madeleine Carroll
Rolling Road.....featuring Carlyle Blackwell
Sailors Don't Care.....featuring Estelle Brody
Palais De Danse.....featuring Mabel Poulton
One of the Best....featuring Carlyle Blackwell
Smashing Through.....featuring John Stuart
Rough Seas.....featuring Chili Bouchier
Triumph of the Rat....featuring Ivor Novello
The Devil Bear.....featuring Dorothy Dwan
Robinson Crusoe....featuring M. A. Wetherell
The Vortex.....featuring Ivor Novello
Underground.....featuring Elissa Landi
Mountain Eagle.....featuring Nita Naldi
London Love.....featuring Fay Compton
A Woman In Pawn
featuring Gladys Jennings
His House In Order
featuring Tallulah Bankhead

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Round About the Studios

Raquel Torres, appearing in "The Bridge of San Louis Rey" for Metro-Goldwyn-Mayer. Charles Brabin is directing.

James Barton, well known comedian of the Broadway stage, has begun work in "Moonshine," a two reel talking film adaptation of the dramatic sketch by Arthur Hopkins. The picture is being produced at the Paramount Long Island Studio under the direction of S. Jay Kaufman.

Scenes of mystery and intrigue feature the shooting of "Behind Closed Doors," which is now in active production at the Columbia West Coast Studios. An interesting cast has been chosen by Harry Cohn for this feature, which boasts Virginia Valli and Gaston Glass as the two leads. In supporting roles are Andre De Segurola, Otto Matiesen and Fannie Midgley. R. William Neill, who directed "Lady Raffles" for Columbia on its last year's program, is wielding the megaphone. The story, which has plenty of plot and action, was written for the screen by Howard J. Green. Teddy Tetzlaff is on the camera end.

Thelma Hill, who played opposite Johnny Burke in "The Old Barn," "The Bride's Resolutions," and now is seen as his leading lady in "Broadway Blues," has been in Mack Sennett silent comedies for nearly eight years. A Mack Sennett producing unit, working on location at Azusa, Calif., discovered Miss Hill while she was still wearing long curls. Her first work was playing small parts in Sennett Comedies in which Buster Keaton, Phyllis Haver and Harry Gribbon were featured. Her work in the three Educational-Mack Sennett Talking comedies has plainly shown that she is as excellent in sound pictures as she was in the silent fun vehicles.

A dress so daring that it causes its wearer to be barred from the floor of a fancy dress ball is worn by Clara Bow in her first all-talking pictures for Paramount "The Wild Party."

Tiffany-Stahl announces that their next Color Symphonies to be released will be "Melodie" and "Way Down South."

For a third time, Rowland V. Lee is directing Baclanova in a film production. The player's second picture for Paramount was Lee's "Three Sinners," which starred Pola Negri. Two weeks before beginning her current all-talking production, "The Woman Who Needed Killing," she finished her role in "The Wolf of Wall Street," which was also directed by Lee.

Estelle Brody, who played the feminine lead in "Mademoiselle from Armentieres," British picture recently released in this country by Metro-Goldwyn-Mayer, is now in New York, on her first visit to America.

Harry Pollard has completed the dialogue of "Show Boat," on which he has been at work for the last three weeks. In another week he will have effected the complete absorption of the Florenz Ziegfeld material and will have the production in shape to open in Miami and Palm Beach on St. Patrick's Day.

World Wide Pictures adds two more releases to its program this month in "The Doctor's Women" and "Berlin After Dark," both imported productions by the UFA company of Germany. World Wide controls the release in this country and United States for all territory with the exception of New England, New York, New Jersey, Eastern Pennsylvania and Delaware.

Tiffany-Stahl announces that the cast of "The Midway" (tentative title) starring Joe E. Brown, the comedian, includes Virginia Bradford and Helen Foster, the two leads, Wallace MacDonald, Wm. Davidson, Richard Tucker, Barton Hepburn, Joan Standing and Allan Cavan. It is being directed by Albert Ray.

Lon Chaney will don the garb of a railroad engineer for his next Metro-Goldwyn-Mayer starring film, "Thunder." This will be made by William Nigh, who directed "Across to Singapore" and "Four Walls," with Phyllis Haver as the feminine lead.

In another week the talking version of "Broadway" will have been completed at Universal City. It may take several more weeks, however, to finish the silent version and to complete the Technicolor sequences which Carl Laemmle, Jr., has planned for his first associate producer production.

Charles "Buddy" Rogers appears in his first all-dialogue picture in Paramount's "Close Harmony."

George Le Maire, well known Broadway comedian and comedy creator, has finished his second talking comedy for Pathe at the Pathe Studios in New York City. "Dancing Around" is the title.

In addition to Mr. Le Maire, who plays the leading comedy role, Joseph Phillips and the famous McCarthy Sisters are featured. Sue Conroy, Ziegfeld beauty, who appeared in the first Le Maire comedy, is also cast in the second. Archie Foulk, well known Broadway comedian, fills out the list of principals. The music was provided by Ivan Brunell's Chateau Madrid orchestra.

Basil Smith directed.

Eleanor Boardman, who has been absent from the screen since her part in "The Crowd," and Renee Adoree, who has just returned from a South Seas location trip for "The Pagan," will both have featured parts in John Gilbert's new starring film, "Redemption."

This picture, which is scheduled to have part dialogue, will be filmed on an elaborate scale. It is an adaptation of the play version of Tolstoi's novel, to which M-G-M has exclusive rights.

Estelle Bradley plays the leading feminine role in "Parlor Pests," a new Educational-Mermaid Comedy, featuring that clever comedy team of Monty Collins and Vernon Dent.

Mary Brian will sing for the first time in her career as an actress in "The Man I Love," Paramount's romance of the boxing ring in which she is featured with Richard Arlen.

Phyllis Haver, Pathe star, in a scene from her great success, "Sal of Singapore."

Promises Fulfilled

"Pathe is Prepared"

(a forecast)

"The motion picture is committed to newness and the immediate Now. The Screen succeeds, not in yesterday's glory or tomorrow's hope, but in the facts of Today. Pathe advances into the new season assured and prepared in terms of now."

(Pathe Announcement, May 26, 1928)

Pathe Delivers

(a fact)

Months have elapsed—comes the dawn:

It has become the custom of the motion picture industry to be flamboyant, to speak in large, loud words, hoping that some part of a whisper may be heard.

Pathe does not have to resort to extraordinary emphasis to register the plain truth and facts. Pathe's record for the current season is sufficiently emphatic in the minds of the box-office minded.

Let us now, however, reiterate what we said in that May announcement of 1928: "Pathe is a House of Honor, rendering unswerving service and asking nothing beyond its proper due."

Pathe Has Delivered

Captain Swagger
The Spieler
The Red Mark
Ned McCobb's Daughter
Craig's Wife
Skyscraper
Geraldine
Sal of Singapore

Pathe Is Delivering

Strange Cargo with 14 Distinguished Stage Players. Directed by Benjamin Glazer.

The Office Scandal starring Phyllis Haver, with Raymond Hatton and Margaret Livingston.

The Leatherneck starring Wm. Boyd, with Alan Hale, Diana Ellis and Robt. Armstrong.

The Godless Girl Cecil B. DeMille's Road Show Special. A picture of a thousand thrills.

Mother's Boy starring Morton Downey, with Helen Chandler, Barbara Bennett and Osgood Perkins.

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All Sports Treated in Novel and Original Manner

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